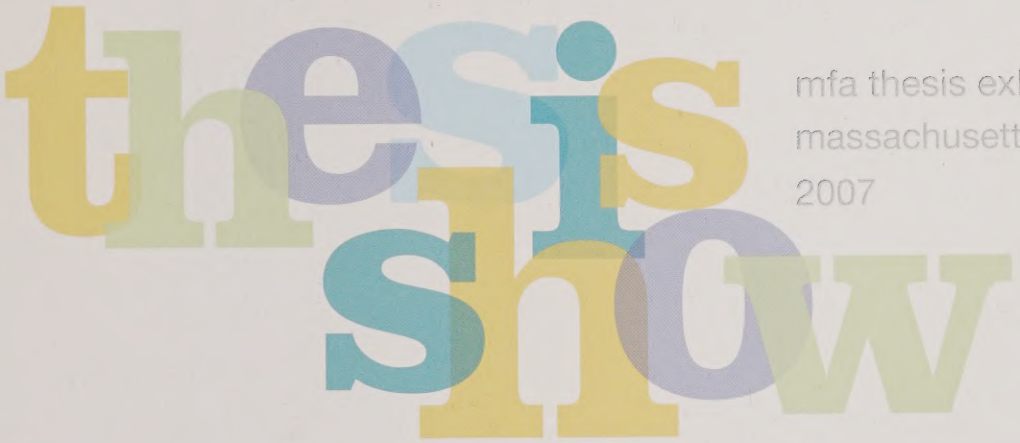

mfa thesis exhibition
massachusetts college of art
2007

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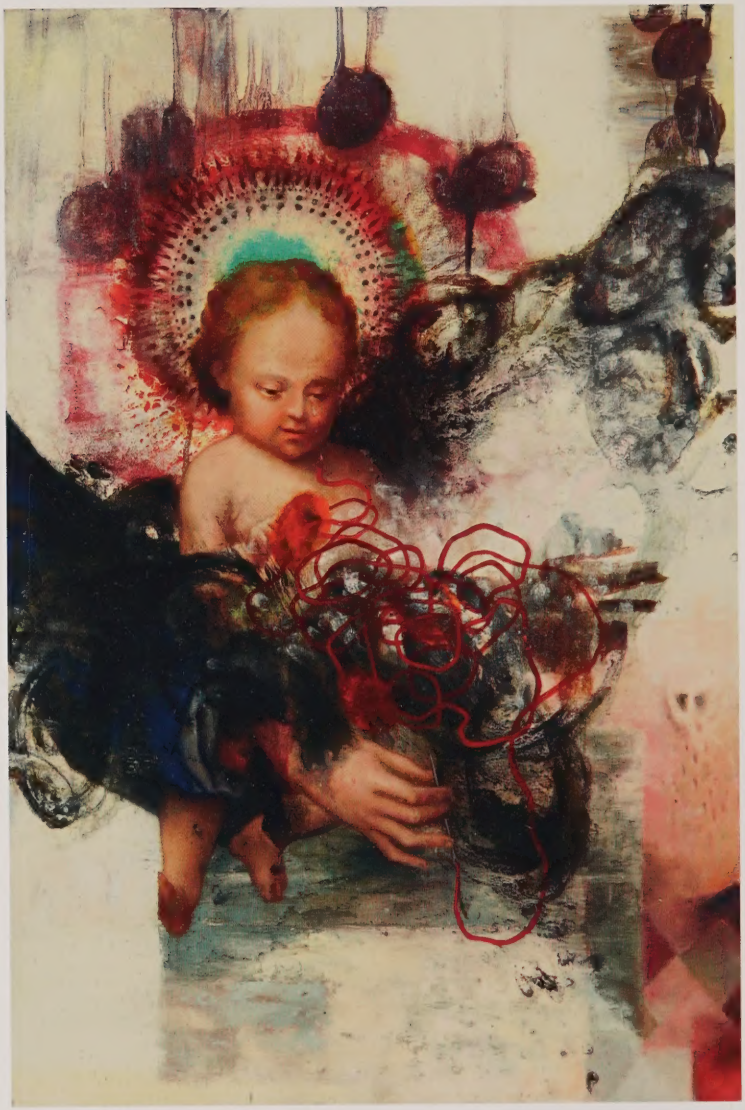
Massachusetts College of Art

Established in 1873, Massachusetts College of Art was the first and remains the only freestanding public college of art and design in the United States. The College is nationally known for offering broad access to a quality professional arts education, accompanied by a strong general education in the liberal arts. A major cultural force in Boston, MassArt offers public programs of innovative exhibitions, lectures and events.

2007 mfa graduates



Pieta Series IV, oil on canvas, 16" x 24", 2006

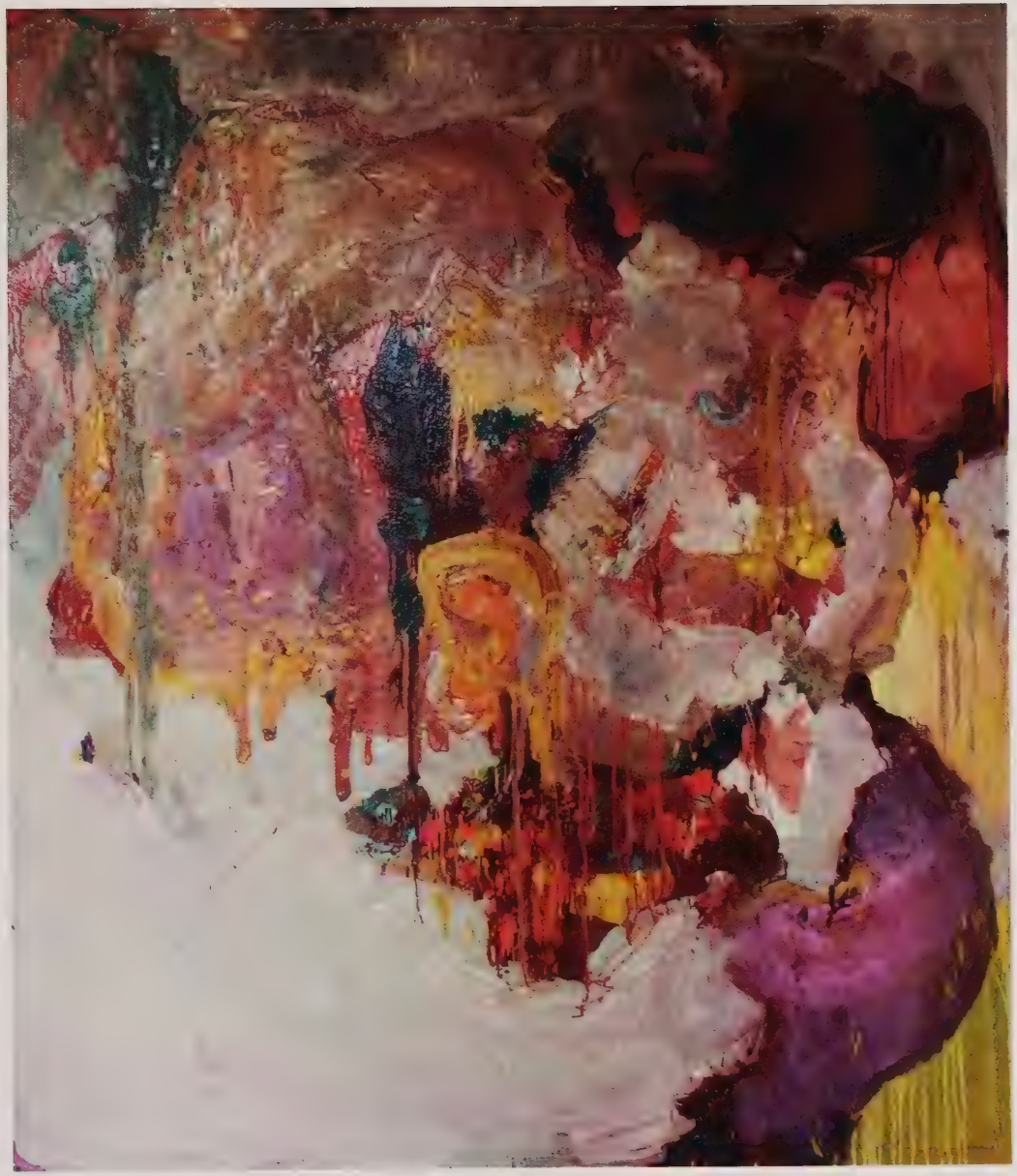
Juan Jose Barboza-Gubo

Pieta Series VI, oil on canvas, 48" x 60", 2007

Kevin Buchholz

Untitled, oil on canvas, 61"x72", 2006

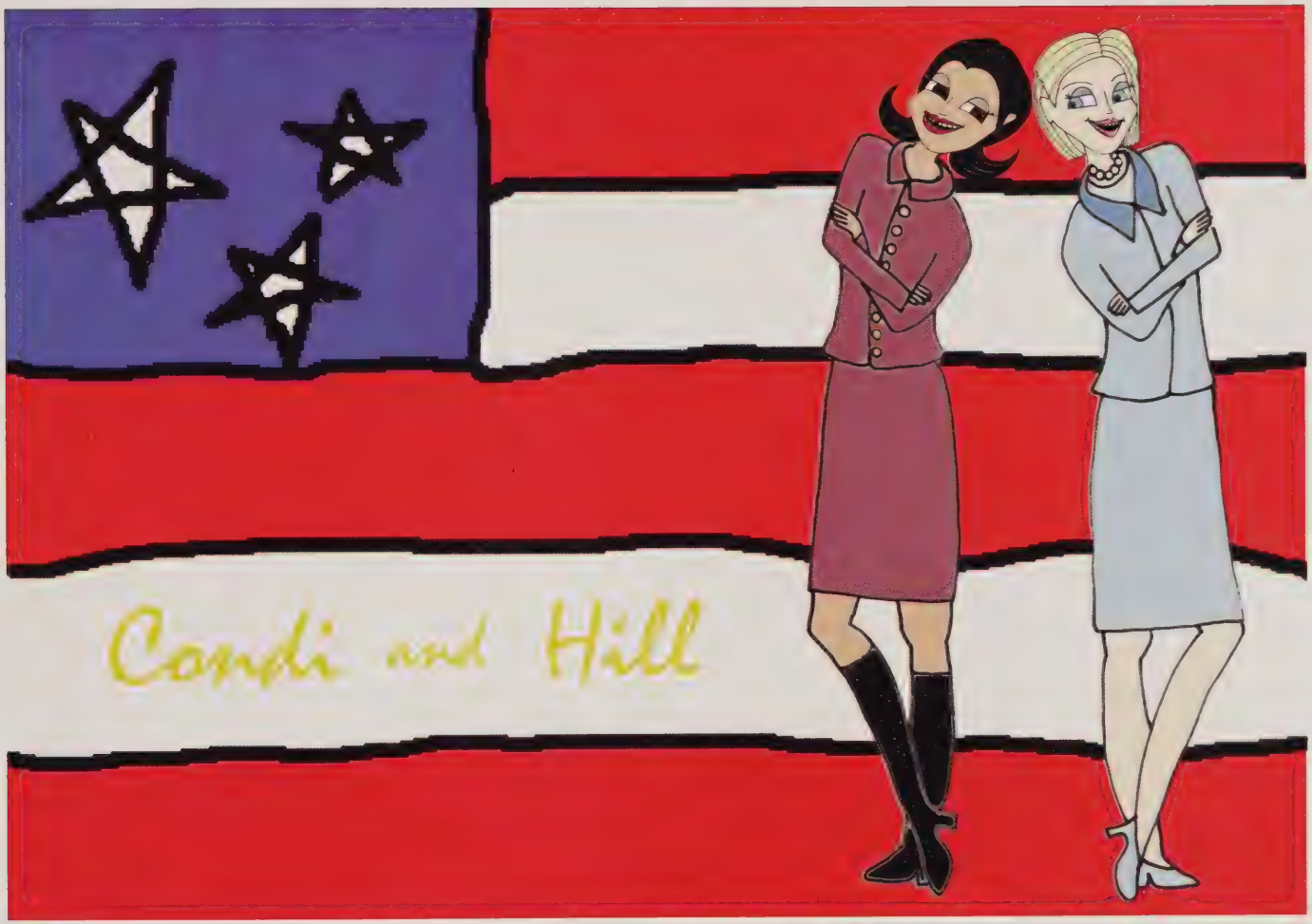
Caitlyn R. Cedarstrom



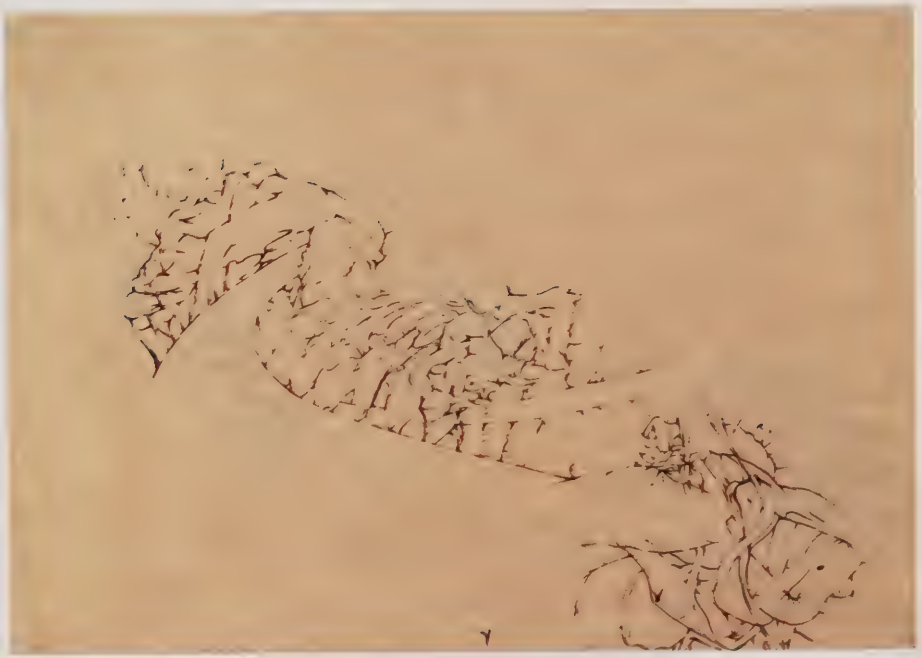
Untitled, oil on canvas, 61"x72", 2006

Do heroes really exist?

Natalie Collins


Condi and Hill

Untitled, colored pencil on paper, 12"x28", 2006



Alexander DeMaria

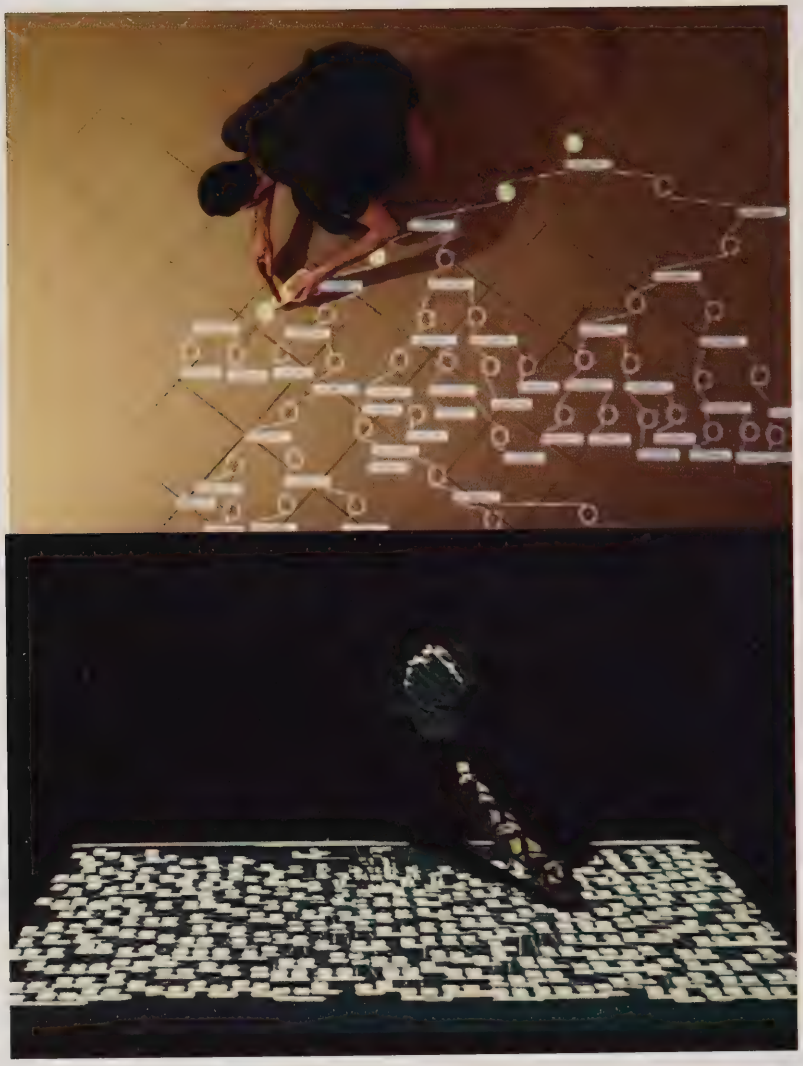
Bakshi Study 1, ink and colored pencil on paper, 16"x20", 2007

Untitled, colored pencil on paper, 16"x20", 2007

Sacramento, CA, 2007

Brian Doan

Orange, CA, 2006



(top)Honor Your Ancestors (bottom)The Pathing Back

Jerel Dye

Sierpenski and Lascaux

Self-Portrait (after Titian), graphite on paper, 22"X30", 2007

Michael Garrett

Fawn, graphite on paper 2[illegible]

Sky Burial/Ashes to Ashes, mixed media on paper, 93"x 81", 2006

Kate Goyette

Accruing Merit/ Consequence, charcoal and chalk pastel on paper, 24"x25", 2006

Fountainhead, oil on linen, 29"x35", 2005-07

Troy Hagenbart

Washington, oil on linen, 25"x31", 2005-06

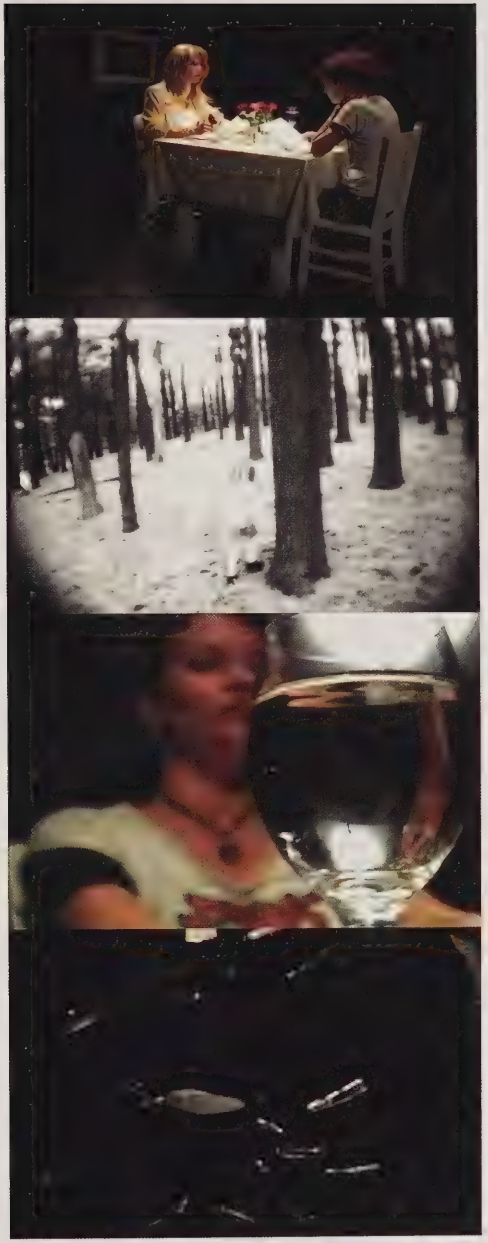
Untitled, graphite on paper, 40"x55", 2006

Katrine Hildebrandt

anamnesis

Anamnesis, multimedia installation, 192"x192"x96", 2007

Allison Holt



Anamnesis, multimedia installation, 192"x192"x96", 2007

Immersion, oil on canvas, 28"x34", 2006

Grid Tower, etching, 6"x8". 2006

Alison Judd

Niddah, oil on canvas, 54"x60", 2006

Untitled, C-Print, 2005

Untitled, C-Print, 2005

Paige Largay

Untitled, C-Print, 2005

Caught, oil on panel, 24"x24", 2006

Olivia Lundberg

Girl, oil on panel, 24"x24", 2006

The photographs, taken both in Eastern Europe as well as the US are a response to, rather than a narration of, history. In past decades there has been an effort to acknowledge the reality of our collective guilt and experiences through a process of storing and categorizing these facts in museums, archives, books, and films. Germans of my generation confront an overwhelming inheritance of shame. Given our knowledge today what is our understanding of the individual experiences of Germans who went through the war? Do we truly understand as a collective what it meant to the individual to be perpetrator, victim, or both? Can we ever gain a knowledge of the complexities of war by looking at documents in a museum, or is it inevitable that we will remember the past with growing distance and meanings which are increasingly inaccessible?

Fruitlands, Massachusetts 2006 German prisoners of war were put to work at the fields and orchards surrounding Ft. Devens

Terezin (Theresienstadt), Czech Republic 2005 Jewish ghetto and death camp established by Germans

Dana Mueller

Speer Coliseum (Congress Hall), Nuremberg, Germany, July 5, 1
Silver gelatin print and burned print of German POW camp

Olan Netrangsi

Stills from multi-channel installation, 2006-07

Stagehead, multimedia performance installation

Nicole Pierce

Empirical Laws, multimedia performance installation

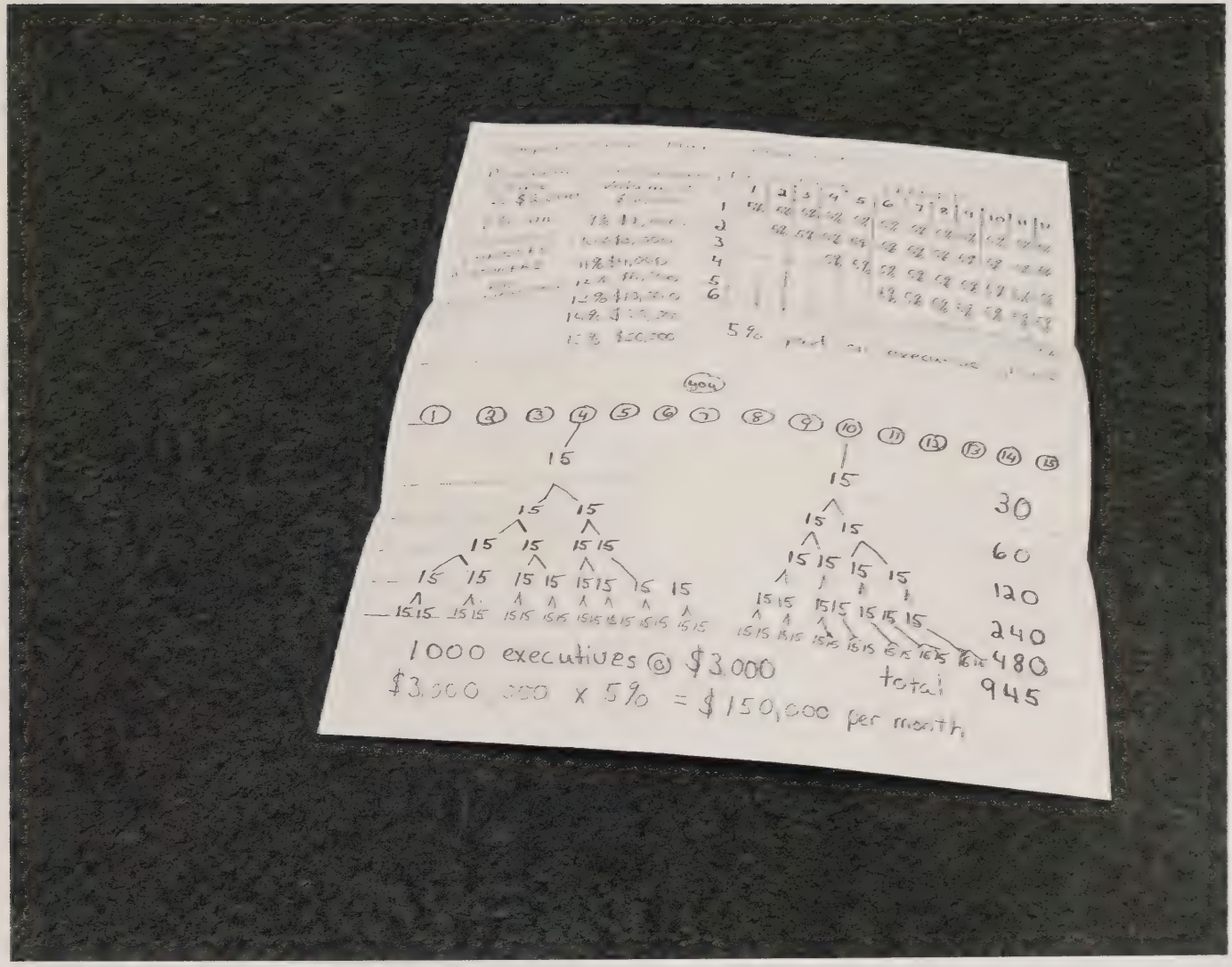
Harry

Irina Rozovsky

Bug

Untitled, from the series "How to Win Friends and Influence People.", 40"x50", 2006

Erik Schubert



Untitled, from the series "How to Win Friends and Influence People.", 40"x50", 2001

Untitled, vinyl, 144"x60" 2006

Untitled, stoneware and acrylic paint, 2006

Adrienne Vodraska

Untitled, stoneware and acrylic paint, 2006

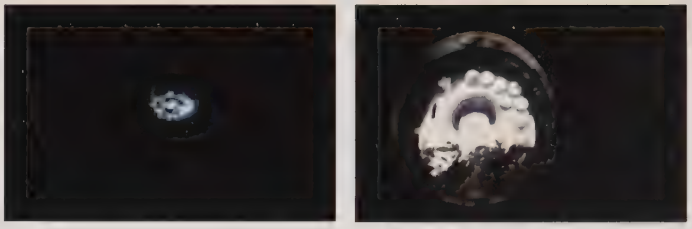
Untitled, stoneware and acrylic paint, 2006

Hold Breath, a 3½ " glass sphere containing the condensed moisture of the artist's breath is suspended on a continuous stream of air, 2007

Christopher G. Watts

"Jesus' Face" cast from the glass of smashed bottles collected off the streets of the [illegible]

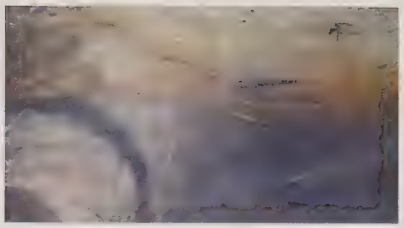
Extending the concepts of awareness and meditation digitally, my work explores how connection to ambient information fosters an exchange between inside and outside the self, transforming existence in a space to experiencing it. Employing a dynamic range of installation, sound design, animation and video I design pieces to softly and beautifully connect us to our selves and our space.



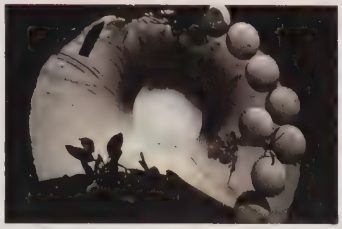
Stills from sound and motion piece entitlled "Two Paths."
Fall 2006

Stills from installation. Spring 2007

Kathryn Westgate



"Elevator" Spring 2006
Stills from a sound and motion piece



"Puddle" Spring 2006.

Every now and again you may pause from the task at hand or train of thought to softly step outside yourself. A delicate element from your periphery will break to the fore, quietly awakening your reflective mind. Something irrelevant like a silent dance of shadow from trees upon the floor, or dry leaves rustling underfoot will call your attention to an ambient yet defining detail of the space you occupy. This simple experience of your environment doesn't ask anything from you; just allows you to "space out" for a moment and take a mental rest. Obviously it was you who prompted this rest, but it is not always so obvious that you have the power to take a meditative interlude. This interruption from continued acceleration, this return to the present moment, is required for true experience of time and place.

What catalyzes these mellow interruptions that return us to our space, to awareness of and grounding to our surroundings? Properties of these interludes are inspiration for thesis projects: the fluctuation of ambient information such as sound and light; bodily presence, peripheral signals, and the feeling of discovery of something, have the effect of grounding us in our environment. Another way we can feel grounded or in control is when we see our cause and effect on something. The cause and effect or stimulus response relationship is very apparent in the digital realm. This thesis takes a cue from this powerful human to digital connection, and the immediate stimulus response loop that lends us enough control to alter our experience of certain environments or situations.

Artists' Information

Juan Jose Barboza-Gubo	mail@gubo.net www.gubo.net
Kevin Buchholz	thesuburbsareburning@hotmail.com
Caitlyn R. Cedarstrom	raheegie80@hotmail.com
Natalie Collins	collins.natalie@gmail.com www.natalie-collins.com
Alexander DeMaria	alexander.demaria@gmail.com www.alexanderdemaria.com
Brian Doan	mail@briandoan.com www.briandoan.com
Jerel Dye	jadi_k@yahoo.com
Michael Garrett	ordoesitexplode@gmail.com
Kate Goyette	kategoy@gmail.com
Troy Hagenbart	thagenbart@gmail.com
Katrine Hildebrandt	hildebrandtkatrine@yahoo.com
Allison Holt	oillyoowen@yahoo.com

Alison Judd
alisonjudd@gmail.com
www.alisonjudd.com

Paige Largay
paigelargay@yahoo.com
www.paigelargay.com

Olivia Lundberg
olivialundberg@yahoo.com
www.olivialundberg.com

Dana Mueller
muellerlustig@comcast.net
www.danamueller.net

Olan Netrangsi
oshi146@gmail.com
www.oshi146.com

Nicole Pierce
Nicole@egoartinc.com
www.egoartinc.com

Irina Rozovsky
irina.rozovsky@gmail.com
www.irinar.com

Erik Schubert
eschub@hotmail.com
www.erikschubert.com

Adrienne Vodraska
avodra1@hotmail.com

Christopher G. Watts
wattschristopher@hotmail.com

Kathryn Westgate
kwestgate@mac.com
www.katiewestgatedesign.com

First Show
April 6 - April 16
Reception April 12th
6 - 8 pm

Second Show
April 21 - May 1
Reception April 26th
6 - 8 pm

Third Show
May 8 - May 19
Reception May 10th
6 - 8 pm

Paine and Bakalar Galleries
Hours : Monday through Friday 10am-6pm
Saturday 11am-5pm

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sculpture

Christopher G. Watts

Adrienne Vodraska

Katrina Hildebrandt

paint

Olivia Lundberg

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Michael Garrett

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film

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newmedia

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